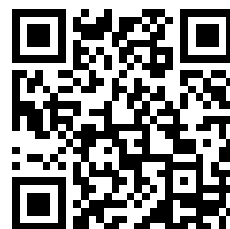

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San - ctus, san - ctus, san - ctus Do - minus

San - ctus, san - ctus, sanctus Do - minus

San - ctus, san - ctus, san - ctus Do - minus

San - ctus, san - ctus, sanctus Do - minus

Andante solenne

Missa solennis

Franz Liszt

Mus 737.1.530 B



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FRANZ LISZT

214

MISSA SOLENNIS

FOR THE

CONSECRATION OF THE BASILICA IN GRAN
(GRANER MESSE)

FOR

SOLI, CHORUS AND ORCHESTRA

EDITED, BY

ARTHUR MEES

Vocal Score, Pr. \$1.00 net

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LISZT'S MISSA SOLENNIS (DIE GRANER MESSE)

FRANZ Liszt wrote to Richard Wagner from Weimar, on March 12, 1855: "I shall have to work hard for several months to come. The Cardinal Primate of Hungary has set me to the task of composing a grand Mass for the inauguration of the Cathedral of Gran. The ceremony will take place in August at the latest. The Emperor will be present, and I have undertaken to conduct the Mass, etc., for which purpose I have to be in Gran (three hours' distance from Pesth) a month before. The task gives me much pleasure, and I hope to produce an edifying work."

The work was performed in the Cathedral of Gran, in Hungary, on August 31, 1856. Liszt had thrown himself with the utmost devotion into its composition. He wrote again to Wagner on May 2: "During these last weeks I have spun myself into my Mass, and yesterday, at last, I got it done. I do not know how it will sound, but I may say that I have *prayed* it rather than *composed* it."

Liszt as a boy had desired to enter the Catholic priesthood, so it is said, but was dissuaded therefrom by his father and his priestly adviser, who perceived the overwhelming claim that music had on his life. Exalted religious and mystical tendencies, thus signified in his boyhood, persisted in Liszt's character through his life. They went through a fiery ordeal in his younger days of dazzling worldly success; but they were not extinguished. His thoughts were turned strongly toward the Church before he resigned his post of conductor at the Court of Weimar, in 1861, and he joined the order of the Franciscans as a Tertiarian, or penitent of the third order, who remain in the world, but follow a rule or discipline as do the others. His life in Rome, after he had left Weimar, brought him into still closer relations with the Church. In 1879 he received the tonsure and an honorary canonry. He wore the priestly garb, though he was never a priest.

This phase of Liszt's career explains in a certain way his attitude toward ecclesiastical music, to which he devoted a large part of his creative activity. He approached it with a deep and fervent piety; and the mystical trend of his character found expression not only in his religious compositions, but also, in a measure, in certain other of his works.

Liszt entered upon this branch of musical art, as he did on the others which he cultivated, with definite intentions of accomplishing a reform, and of following the artistic ideals of the new German school of music, of which he was one of the foremost exponents and champions. It was his object to renew the spirit of liturgical music in the Roman Church. The older ecclesiastical compositions of the style that has come to be known by the name of Palestrina—serene, elevated, celestially aloof from human passion and striving—had given place to a more or less debased musical expression, that had much in common with the shallow operatic style of the mid-century, and that, even in its highest manifestations, had completely forgotten the older spirit. Liszt looked, not backward to this spirit, but forward to another and a newer one that he conceived to be more in consonance with the age. In an essay published as early as 1834—he being then twenty-three years old—he conjured up the vision of a new kind of Church music that should "unite in colossal relations the theatre and the Church; should be at once dramatic and religious, splendid and simple, solemn and serious, fiery and unrestrained, stormy and tranquil, clear and heartfelt." He aspired to an ecclesiastical musical style that should bring the liturgy of the Church nearer to an intellectual and emotional expression of the age, should be in closer sympathy with existing artistic ideals as they were actually manifested in music.

This aspiration it is not difficult to find embodied in Liszt's church music. How far he went in it can be seen most clearly from the extreme example of his Hungarian Coronation Mass (composed for the coronation of Francis Joseph as King of Hungary in 1867), in which he uses Hungarian melodic and harmonic traits and cadences. Yet it should also be said that in his later years he turned more toward the older and stricter manner.

The Gran Mass is an endeavor to heighten by musical setting the emotional and ethical significance of every word and every phrase of the Mass, in the same way as in Wagner's music-dramas the music heightens the meaning of text and dramatic action in them. Consequently we find in the Gran Mass an unceasing effort at emotional expressiveness, dramatic effect, delineation of changing moods, pictorial color, the suggestion of mystery, awe and personal devotion, jubilation, grief, as the words of the holy office by turns summon them up. In fine, it is a purely subjective interpretation of the effect the Mass may be supposed to exert, line for line, upon a devoutly earnest and strongly impressible religious nature, following the sacrament as it is administered. This is a

complete negation of the ancient ideal of an ecclesiastical style—elevated, vague, abstract, dissolving individual experience into a general mood of supplication and uplift rather than giving voice to any individual's prayer.

In this Mass Liszt attempted to attain unity and homogeneity of musical expression as it had not been attained in the musical setting of the Mass before, by the device of community and transformation of theme—the use of transformed and transfigured versions of one or more melodic phrases in different connections and contexts. Schumann had already made use of this in several of his instrumental compositions, and Liszt had greatly developed it in his larger instrumental works—the symphonies, the symphonic poems and the piano concertos. It is the process that reached its highest development in the use of leading-motives in Wagner's later music-dramas.

The listener will find in the "Gloria" a phrase that has the effect of a summons, which recurs in the "Resurrexit" and in the "Hosanna," in the "Dona Nobis" and again at the end. The chief melodic motive of the "Christe Eleison" makes its reappearance as an important part of the substance of later sections, as the "Qui Tollis," the "Benedictus," the "Agnus Dei." There are other such borrowings.

There has been great debate as to whether or not this is the "edifying work" that Liszt hoped to produce. Upon its first appearance, and after its performances in Gran and those which speedily followed in other places, there was a storm of critical articles and pamphlets that raged about its merits and defects and its general tendencies—a part of a greater disturbance in which the artistic world was involved over the "New German" school of music that was then beginning to make its way under the leadership of Wagner and Liszt. The specifically musical value of Liszt's inspiration was disputed and defended; the churchliness of his conception questioned and upheld. This literary disturbance is now well-nigh forgotten. One point was the subject of a particularly obstinate discussion: Is the work in the spirit of Beethoven, or not? Hermann Kretzschmar, in his interesting analysis, has pointed out how clearly it is the fruit of the influence of Beethoven's last period—referring, of course, especially to the great *Missa Solennis* in D major. This, too, is a work that overturned all previous ideals of a churchly style. Its goal is, says Kretzschmar, the identification of artistic forms and resources with direct natural impressions. The finished work, developed after a well-laid plan, is, in its freedom and fullness of life, to have the effect of an inspired improvisation. Beethoven never wrought more laboriously than he did upon the *Missa Solennis*; never tested and filed his results more critically. "Liszt's Gran Mass, on the other hand, is almost literally an improvisation. In the 'Gloria' and 'Credo' we find passages which are written with an astonishingly great economy of intellectual expenditure: places in which an insignificant orchestral motive is repeated and transposed without end and without object. It is an *al fresco* style that attains its object on a single hearing, but does not well sustain detailed study." Hanslick accuses Liszt of having set out with the intention of searching the text of the Mass for the purpose of introducing new intellectual conceptions into it—ideas which the knowledge and training of his predecessors never suggested to them, and which would not occur to a merely musical talent, however rich. "To him the 'word' is in the highest degree important. With the laborious zeal of a theologian, Liszt translates the hidden meaning of each single word into a corresponding musical 'intention'"; and he finds the Mass half opera, half theological treatise.

On the other hand, consider the judgment of Lina Ramann, Liszt's biographer: "We feel ourselves in the Church. . . . No musical declamation contrary to the sense of the text disturbs the course of our reflections, no soulless formalism cools the warmth of our religious exaltation, but the truth and depth, the mystical quality of the expression seizes a mighty hold upon the soul. . . . Liszt's genius found the right form to express the many-sidedness of the text of the Ordinary of the Mass, notwithstanding the diversity of its character and of the content of its single parts, musically as an organic whole and as a homogeneous work of art. It is the first Mass in which this end is attained." Again, listen to a later biographer, M. D. Calvocoressi: "Besides being an admirable monument of a faith all too rare in the nineteenth century, it stupefies us by its sheer musical beauty, by its structure, by the unity of thought which animates it and by its logical cohesion, absolute and perfectly natural in all its parts. It stupefies still more him who has felt the grandiose power that animates it from beginning to end."

Of one thing the listener may be sure in the midst of conflicting opinions that still prevail with regard to Liszt's music: that this Mass is an absolutely faithful reflex of the artistic personality of its composer; that it is in the highest degree an embodiment of his musical ideals and aspirations, as well as of a religious faith that is peculiarly characteristic of his nature. RICHARD ALDRICH.

MISSA SOLENNIS

FOR THE

CONSECRATION OF THE BASILICA IN GRAN
(GRANER MESSE)

By FRANZ LISZT

KYRIE

KYRIE eleison! Christe eleison!

KYRIE

LORD, have mercy upon us! Christ, have
mercy upon us!

GLORIA

GLORIA in excelsis Deo. Et in terra pax
hominibus bonæ voluntatis. Laudamus
te, benedicimus te, adoramus te, glorificamus
te. Gratias agimus tibi propter magnam glo-
riam tuam. Domine Deus, Rex cœlestis!
Deus Pater omnipotens! Domine, Fili uni-
genite, Jesu Christe! Domine Deus! Agnus
Dei! Filius Patris! Qui tollis peccata mundi!
miserere nobis; suscipe deprecationem nos-
tram. Qui sedes ad dexteram Patris! miserere
nobis. Quoniam tu solus sanctus, tu solus Do-
minus, tu solus altissimus, Jesu Christe! cum
Sancto Spiritu in gloria Dei Patris. Amen.

GLORIA

GLORY be to God on high, and peace
on earth to men of good will. We
praise thee, we bless thee, we adore thee, we
glorify thee. We give thee thanks for thy
great glory. O Lord God! O heavenly King!
O God, the Father Almighty! O Lord Jesus
Christ, the only begotten Son! O Lord God!
Lamb of God! Son of the Father! O thou,
who takest away the sins of the world! have
mercy upon us, receive our prayer. O thou,
who sittest at the right hand of the Father!
have mercy upon us. For thou alone art
holy, thou alone art Lord, thou alone art
most high, O Jesus Christ! together with
the Holy Ghost, in the glory of God the
Father. Amen.

CREDO

CREDO in unum Deum, Patrem omni-
potentem, factorem cœli et terræ, visi-
bilibium omnium et invisibilibium. Credo in
unum Dominum Jesum Christum, Filium
Dei unigenitum, et ex Patre natum ante
omnia sæcula. Deum de Deo, Lumen de Lu-
mine, Deum verum de Deo vero. Genitum,
non factum, consubstantialem Patri, per
quem omnia facta sunt. Qui propter nos
homines, et propter nostram salutem, de-
scendit de cœlis. Et incarnatus est de Spiritu
Sancto ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato
passus, et sepultus est. Et resurrexit tertia die,
secundum Scripturas. Et ascendit in cœlum,
sedet ad dexteram Patris. Et iterum venturus

CREDO

I BELIEVE in one God, the Father Al-
mighty, maker of heaven and earth, of
all things visible and invisible. I believe in
one Lord Jesus Christ, the only begotten
Son of God; and born of the Father before
all ages. God of God; Light of Light; true
God of true God; begotten, not made; con-
substantial to the Father, by whom all things
were made. Who for us men, and for our
salvation, came down from heaven, and be-
came incarnate by the Holy Ghost of the
Virgin Mary, and was made man. He was
crucified also for us, suffered under Pontius
Pilate, and was buried. And the third day he
rose again, according to the Scriptures. And
ascended into heaven, and sitteth at the right

est cum gloria judicare vivos et mortuos : cuius regni non erit finis. Credo in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit ; qui cum Patre et Filio simul adoratur et conglorificatur ; qui locutus est per prophetas. Credo in unam sanctam Catholicam et Apostolicam Ecclesiam. Confiteor unum Baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

SANCTUS

SANCTUS Dominus Deus Sabaoth ! Pleni sunt cœli et terra gloria tua. Osanna in excelsis ! Benedictus qui venit in nomine Domini ! Osanna in excelsis !

AGNUS DEI

AGNUS DEI, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

hand of the Father. And he is to come again with glory to judge both the living and the dead : of whose kingdom there shall be no end. I believe in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son : who, together with the Father and the Son, is adored and glorified : who spoke by the prophets. I believe in one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

HOLY is the Lord God Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest ! Blessed is he who cometh in the name of the Lord. Hosanna in the highest !

AGNUS DEI

OLAMB of God, that takest away the sins of the world, have mercy upon us ! grant us peace.

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Missa solennis

(Graner Messe)

Edited by Arthur Mees

Kyrie

Franz Liszt

Andante solenne

Soprano
Alto
Tenor
Bass

Soli

Soprano
Alto
Tenor
Bass

Chorus

Piano

p cresc.

p *cresc.* Ky - - ri-e

p Ky - - ri-e, Ky - - ri-e

p Ky - - ri-e, Ky - - ri-e, Ky - - ri-e

p Ky - - ri-e, Ky - - ri-e, Ky - - ri-e

p Ky - - ri-e, Ky - - ri-e, Ky - - ri-e

cresc.

* *R* - - - -

supplichevole *mf* e - le - i -

mf e - le - i - son,

f e - le - i - son,

f e - le - i - son,

f e - le - i - son,

f e - le - i - son,

rinforzando

espressivo e - le - i - son,

mf *R* e - le - i - son,

f Ky - ri - e *p* e -

f Ky - ri - e *p* e -

f Ky - ri - e *p* e -

f Ky - ri - e *p* e -

* The letters *R* and *A* indicate a slight *ritenuto* and *accelerando*

p
e - le - i - son, e -

e - le - i - son,

le - i - son, e - le - i - son,

le - i - son, e - le - i - son,

le - i - son, e - le - i - son,

p
e - le - i - son, e - le - i - son,

le - i - son, Ky - ri - e

e - le - i - son, e - le - i - son, *f*

cresc. Ky - ri - e *f*

cresc. Ky - ri - e *f*

cresc. Ky - ri - e *f*

Ky - ri - e e -

e - le - i - son,

cresc.

e-lei - son,
 le - i - son, e - lei - son, Ky-
 le - i - son, e - lei - son, Ky-
 le - i - son, e - lei - son,
 e - le - i - son,
 e - le - i - son,
 e - le - i - son, e -
 - ri-e
 Ky - ri-e
 - ri-e
 Ky - ri-e
 e -
 e -
 p cresc.

Musical score for a Kyrie section, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. The lyrics are in Latin: "e-lei-son, le-i-son, e-lei-son, Ky-ri-e". The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal parts enter with the lyrics "e-lei-son" and "le-i-son" in a melodic fashion. The section concludes with a final melodic flourish in the piano part.

e - le - i - son.

le - i - son, e - le - i - son.

e - le - i - son.

e - le - i - son.

le - i - son, e - le - i - son.

le - i - son, e - le - i - son.

Un poco ritenuto il tempo, ma poco

Tenor Solo Chri - ste

dolce espressivo

dolce espressivo

mf

e - le - i - son, Chri - ste e - le - i - son,

Chri - ste e-le-i - son,

Soli *f*

Chri - ste e - le - i - son, e - le - i -

cresc.

R

poco rall. *p* *smorz.*

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

p *smorz.*

poco rall. *a tempo*

espress. Chri - ste e - lei - son,

dolce Chri - ste, Chri - ste e - lei - son, e - le - i - son, Chri - ste,

dolce Chri - ste e - lei - son, Chri -

rfz.

Chri - ste — e - lei - son,

Chri - ste e - lei - son, e - le - i - son, Chri - ste e -
 (hri - ste e - lei - son, - - ste

mf

mf

rfz

cresc.

le - i - son, Chri - ste e - le - i - son.

cresc.

cresc.

Chri - ste,

Chri - ste,

Tenor Chri - ste,

f

f

f

cresc. molto

Chorus

ff. Chri - ste e-lei - son, e-le - i-son, Chri - ste e-
ff. Chri - ste e-lei - son, e-le - i-son, Chri - ste e-
ff. Chri - ste e-lei - son, e-le - i-son, Chri - ste e-
ff. Chri - ste e-lei - son, e-le - i-son, Chri - ste e-

f *rinforzando*

*Chri - ste e-
 Chri - ste e-le
 Chri - ste e-le -
 R - - - -*

quieto p
*Chri - ste e-
 Chri - ste e-le
 Chri - ste e-le -
 R - - - -*

*lei - son, e-le - i-son,
 lei - son, e-le - i-son,
 lei - son, e-le - i-son,
 lei - son, e-le - i-son,*

quieto p
R - Chri - ste

rinforzando

le - - - i - son.

- i - son, e - le - i - son, e - le - i -
e - le - i - son, e - le - i -

- i - son, e - le - i - son, e - le - i -

Bass

e - le - - - i - son.

smors. *a tempo*

e - le - i - son.

rit.

rit. smorz.

son, e - lei - son.

Soprano

a tempo

Ky-ri - e,

Chri - ste

e - le - i-son,

Alto

Ky-ri - e,

Chri - ste

e - le - i-son,

a tempo

rit.

SMORZ.

cresc.
p Ky - ri-e e -

p Ky - ri-e, Ky - ri-e e -

p Ky - ri-e, Ky - ri-e, Ky - ri-e e -

p Ky - ri-e, Ky - ri-e, Ky - ri-e e -

cresc.

f le - i - son, e - le - i - son, Ky -

ff molto largam.

f le - i - son, e - le - i - son, Ky -

ff molto largam.

f le - i - son, e - le - i - son, Ky -

ff molto largam.

f le - i - son, e - le - i - son, Ky -

ff largam.

- ri-e e - le - i - son.

- ri-e e - le - i - son.

- ri-e e - le - i - son.

- ri-e e - le - i - son.

riten. colle voci **ff**

Addendum

In case a cut is desirable, one may pass over from measure 22 of the Kyrie to the passage in B \flat ("Un poco ritenuto il tempo, ma poco") as follows:

e - le - i - son, Continue on p. 6

e - le - i - son,

Soprano Alto

Tenor Bass

Soprano

Alto

Tenor

Bass

Piano

Soli

Chorus

Continue on p. 6

Gloria

Allegro ma non troppo

Soprano

Alto

Tenor

Bass

Soli

Soprano

Alto

Tenor

Bass

Chorus

Piano

Allegro ma non troppo

ri-a in ex-cel-sis De-o,

ri-a in ex-cel-sis De-o,

Glo -

Glo -

pp 12 12

p

f

- ri-a in ex-cel - sis De - o,

- ri-a in ex-cel - sis De - o,

p *pp*
marcato

Soprano
glo - ri-a in ex-cel - sis De - o,

Alto
glo - ri-a in ex-cel - sis De - o,

Tenor *p*
glo - ri-a in ex-cel - sis De - o,

Bass *p*
glo - ri-a in ex-cel - sis De - o,

f
marc.

Poco a poco accelerando il tempo sin' al Allegro mosso

glo - ri - a in excel - sis De - o,

glo - ri - a in excel - sis De - o,

glo - ri - a in excel - sis De - o,

glo - ri - a in excel - sis De - o,

Poco a poco accelerando il tempo sin' al Allegro mosso

mf *f*

glo - ri -

in excel - sis, glo - ri -

in excel - sis, glo - ri - a

glo - ri - a

mf *f*

a in excel-sis De - o,
 a in excel-sis De - o, in excel - -
 in excel-sis De - o, in excel - - sis,
 in excel-sis De - o,

glo - - ri - a in ex -
 sis, glo - - ri - a in ex -
 glo - - - ri - a, glo - - - ri - a in ex -
 glo - - - ri - a, glo - - - ri - a in ex -

Allegro mosso

cel - sis De - o, in ex - cel - sis

cel - sis De - o, in ex - cel - sis

cel - sis De - o, in ex - cel - sis

cel - sis De - o, in ex - cel - sis

cel - sis De - o, in ex - cel - sis

f

Allegro mosso

f

De - - - o!

De - - - o!

De - - - o!

De - - - o!

De - - - o!

dim.

L'istesso tempo (Allegro mosso - Alla breve)

p 3 3

p con moto tranquillo

p

Soli Et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun -

p

ta - tis,

p

p

et in ter - ra pax ho - mi - ni - bus bo -

p

[illegible]

p
pax — ho - mi - ni - bus

p
pax — ho - mi - ni - bus

p
pax — ho - mi - ni - bus

p
pax — ho - mi - ni - bus

p
bo - - næ vo - lun - ta - - tis.

p
bo - - næ vo - lun - ta - - tis.

p
bo - - næ vo - lun - ta - - tis.

p
bo - - næ vo - lun - ta - - tis.

p Lau - da - mus te, *espr.* *p* Lau - da - mus te, —

Soli

f lau - da - mus te, lau - da - mus te, —

Chorus *f* lau - da - mus te, lau - da - mus te, —

f lau - da - mus te, lau - da - mus te, —

f lau - da - mus te, lau - da - mus te, —

p be - ne - di - ci - mus te, *p* be - ne - di - ci - mus te, —

Soli

Chorus *f* be - ne - di - ci - mus te, be - ne - di - ci - mus

ff a - do -

te, a - do -

te, a - do -

te, a - do -

te, a - do -

a - do - ra -
 ra - - mus te, a - - do - ra -
 a - - do - ra -
 a - - do - ra -
 ra - - mus, a - - do - - ra - mus
 ra - - mus, a - - do - - ra - mus
 ra - - mus, a - - do - - ra - mus
 ra - - mus, a - - do - - ra - mus
 mus te, *R* - - -
 te, *smorz.* a-do - ra - mus te, -
 te, *smorz.* a-do - ra - mus te, -
 te, *smorz.* a-do - ra - mus te, -
 te, *smorz.* a-do - ra - mus te, -
 te, *R* a-do - ra - mus te, -
dim.

glo - ri - fi - ca - - - mus

glo - - ri - fi - ca - - - mus

glo - - ri - fi -

glo - - ri - fi -

p *poco* *a*

te, glo - - ri - fi -

te, glo - - ri - fi -

ca - - mus te,

ca - - mus te,

poco *cresc.*

ca - - mus te, glo - ri - fi -

ca - - mus te, glo - ri - fi -

glo - ri - fi - ca - mus te,

glo - ri - fi - ca - mus te, *cresc. molto*

ca - - mus te. _____

ca - - mus, glo - ri - fi - ca - mus te. Λ

glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Λ

glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Λ

f Gra - - ti - as, gra - - ti - as

f Gra - - ti - as, gra - - ti - as

Gra - - ti - as a - - gi-mus

Gra - - ti - as a - - gi-mus

Gra - - ti - as a - - gi-mus

Gra - - ti - as a - - gi-mus

cresc. *cresc.*

a - gi - mus ti - bi
 ti - bi
 ti - bi
 ti - bi
 ti - bi

(♩ = ♩ precedente)

propter mag - nam glo - ri - am tu - am.
 propter mag - nam glo - ri - am tu - am.
 propter mag - nam glo - ri - am tu - am.
 propter mag - nam glo - ri - am tu - am.
 propter mag - nam glo - ri - am tu - am.

(♩ = ♩ precedente)

propter mag - nam glo - ri - am tu - am.

Bass Solo

ff

Do - - mi-ne De - - -

ff Tutto il coro mol

Do-mi-ne

ff Do-mi-ne

Chorus

Do-mi-ne

ff Do-mi-ne

Do-mi-ne

Do-mi-ne

ff marc.

Soli

ff

Rex cœ-les - - tis!

us,
to deciso e ben ritmato

De - - - us

De - - us,

Rex cœ-les - - tis!

De - - us,

Rex cœ-les - - tis!

De - - us,

Rex cœ-les - - tis!

De - - us,

Rex cœ-les - - tis!

om - ni-po - tens!

Pa - - - ter Do -

De - us Pa - - ter om-ni-po - tens!

De - us Pa - - ter om-ni-po - tens!

De - us Pa - - ter om-ni-po - tens!

De - us Pa - - ter om-ni-po - tens!

u - - ni -

- - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Do - mi-ne, Fi - - li

Un poco accelerando il tempo

ge - ni - te

u - ni - ge - ni - te, Je - su

u - ni - ge - ni - te, Je - su

u - ni - ge - ni - te, Je - su

u - ni - ge - ni - te, Je - su

Un poco accelerando il tempo

Chri - ste, Je - su Chri -

Chri - ste, Je - su Chri -

Chri - ste, Je - su Chri -

Chri - ste, Je - su Chri -

ste! Do - mi - ne De - - - us!

ste! Do - mi - ne De - - - us!

ste! Do - mi - ne De - - - us!

ste! Do - mi - ne De - - - us!

* *R* - - -

espr. *p* *f* *p*

Ag - - nus De - - i!

espr. *p* *f* *p*

Ag - - nus De - - i!

espr. *p* *f* *p*

Ag - - nus De - - i!

espr. *p* *f* *p*

Ag - - nus De - - i!

* *R* - - -

dim. *p* *f* *p*

Ag - - nus De - - i!

* In this passage the *crescendo*, *forte*, *diminuendo* and *piano* must be given with a very wave-like effect in all parts

p *f* *p* *cresc. molto*

Ag - nus De - i! Fi - li-us

p *f* *p* *cresc. molto*

Ag - nus De - i! Fi - li-us

p *f* *p* *cresc. molto*

Ag - nus De - i! Fi - li-us

p *f* *p* *cresc. molto*

Ag - nus De - i! Fi - li-us

cresc. molto

Poco a poco rallentando al

Pa - tris!

Pa - tris!

Pa - tris!

Pa - tris!

Pa - tris!

Poco a poco rallentando al

Adagio ma non troppo *espr.*

Soli *espr.* Mi-se-re-re, mi-se-re-re

Qui tol-lis pec-ca-ta mun-di!

Adagio ma non troppo *ten.* *ten.* *ten.* *ten.*

no - bis, qui tol - lis pec - ca - ta mun - - di,

sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

ten. ten. ten.

Poco a poco espr. f. mi - - se -

mf Qui se - des ad dex - te - ram Pa - tris!

mf Qui se - des ad dex - te - ram Pa - tris!

mf Qui se - des ad dex - te - ram Pa - tris!

mf Qui se - des ad dex - te - ram Pa - tris! *Poco a poco*

accelerando - - - - - sin' al Tempo I - - -

re - re no - -bis.

no - -bis.

mf mi - -se - re - re no - -bis.

mf mi - -se - re - re no - -bis.

mf mi - -se - re - re no - -bis.

mf mi - -se - re - re no - -bis.

accelerando - - - - - sin' al Tempo I - - -

- - - Allegro mosso Quoni-am tu so - - - lus sanctus,

Soli Quo-ni-am tu so - lus

- - - Allegro mosso

san - ctus,

Quo - ni - am tu so - lus, tu so - lus san - ctus,

Quo - ni - am tu so - lus, tu so - lus san - ctus,

Quo - ni - am tu so - lus, tu so - lus san - ctus,

Quo - ni - am tu so - lus, tu so - lus san - ctus,

quo - ni - am tu so - lus,

Soli tu so - lus san - ctus,

Chorus tu so - lus Do - mi - nus, tu so - lus Do - minus,

tu so - lus Do - mi - nus, tu so - lus Do - minus,

tu so - lus Do - mi - nus, tu so - lus Do - minus,

tu so - lus Do - mi - nus, tu so - lus Do - minus,

[illegible]

tu so-lus al-tis-si-mus,

Chorus

tu so-lus al-tis-si-mus,

tu so-lus al-tis-si-mus,

tu so-lus al-tis-si-mus,

al-tis-si-mus, tu so-

al-tis-si-mus, tu so-

al-tis-si-mus, tu so-

al-tis-si-mus, tu so-

lus al- - -tis- - -si - mus,

lus al- - -tis- - -si - mus,

lus al- - -tis- - -si - mus,

lus al- - -tis- - -si - mus,

The piano accompaniment consists of a right-hand part with a melodic line of eighth notes and a left-hand part with a bass line of eighth notes.

Je- - -su Chri- -ste!

Je- - -su Chri- -ste!

Je- - -su Chri- -ste!

Je- - -su Chri- -ste!

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a bass line.

* If a cut is desirable, this entire fugal passage may be omitted, continuing from the choral unison entrance "cum Sancto Spiritu" at the sign Φ on page 45

Tenor *ff* cum Sancto

Chorus Bass *ff* cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu in glo-

ff marcatisimo sempre

Alto *ff* cum Sancto Spi-ri-tu,

Spi-ri-tu, cum Sancto Spi-ri-tu in glo-

-ri-a, in glo-

Soprano *ff* cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu

cum Sancto Spi-ri-tu in glo- -ri-a, in

-ri-a De- -i Pa- -tris, in

-ri-a De- -i Pa- -tris,

in glo - ri - a De - i Pa -
glo - ri - a De - i Pa -
glo - ri - a De - i Pa -
in glo - ri - a De - i Pa -

- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -
- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -
- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -
- tris. Lau - da - mus, be - ne - di - ci - mus, glo - ri - fi - ca -

- mus te, quo - ni - am tu so - lus Do - mi - nus,
- mus te, quo - ni - am tu so - lus Do - mi - nus,
- mus te, quo - ni - am tu so - lus Do - mi - nus,
- mus te, quo - ni - am tu so - lus Do - mi - nus,

tu so-lus Do-mi-nus, tu so-lus

tu so-lus Do-mi-nus, tu so-lus

tu so-lus Do-mi-nus, tu so-lus

tu so-lus Do-mi-nus, tu so-lus

marcatissimo

Do-mi-nus, tu so-lus al-tis-si-

Do-mi-nus, tu so-lus al-tis-si-

Do-mi-nus, tu so-lus al-tis-si-

Do-mi-nus, tu so-lus al-tis-si-

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

mus, al-tis-si-mus. Cum Sancto Spi-ri-tu, cum Sancto

tu so-lus Do-mi-nus, cum San-cto Spi-ri-tu, tu so-lus

tu so-lus Do-mi-nus, cum San-cto Spi-ri-tu, tu so-lus,

Spi-ri-tu, cum Sancto Spi-ri-tu, tu so-lus san-ctus

Spi-ri-tu, cum Sancto Spi-ri-tu, tu so-lus Do-mi-nus,

ff Soli Tu so-lus al-tis-si-mus, in

Do-mi-nus, so-lus al-tis-si-mus,

tu so-lus Do-mi-nus, so-lus al-tis-si-mus, in

Do-mi-nus, so-lus al-tis-si-mus,

tu so-lus Do-mi-nus, so-lus al-tis-si-mus, in

-si- -mus.

in glo- -ri- -a Pa-

glo- -ri - a Pa- - - - tris.

in glo- -ri- -a Pa- - - -

glo- -ri - a Pa - - - - tris.

(♩ = ♩ precedente)

tris. Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

tris. Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

Cum San-cto Spi - ri-tu glo - ri - fi - ca - mus te,

(♩ = ♩ precedente)

ff

cum San-cto Spi-ri-tu glo-ri-fi-ca-mus te,
 cum San-cto Spi-ri-tu glo-ri-fi-ca-mus te,
 cum San-cto Spi-ri-tu glo-ri-fi-ca-mus te,
 cum San-cto Spi-ri-tu glo-ri-fi-ca-mus te,
 glo-ri-fi-ca-mus te, lau-da-mus te, cum
 glo-ri-fi-ca-mus te, lau-da-mus te, cum
 glo-ri-fi-ca-mus te, lau-da-mus te, cum
 glo-ri-fi-ca-mus te, lau-da-mus te, cum
 San-cto Spi-ri-tu in
 San-cto Spi-ri-tu in
 San-cto Spi-ri-tu in
 San-cto Spi-ri-tu in

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glo-ri-a De-i Pa-
glo-ri-a De-i Pa-
glo-ri-a De-i Pa-
glo-ri-a De-i Pa-

- tris. Lau-da-mus
tris. Lau-da-mus
tris. Lau-da-mus
tris. Lau-da-mus

accel.
te, be-ne-di-ci-mus te,
accel.
te, be-ne-di-ci-mus te,
accel.
te, be-ne-di-ci-mus te,
accel.
te, be-ne-di-ci-mus te,

p accel. *cre-*

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus

scen-do molto

te al-tis-si-mus.

te al-tis-si-mus.

te al-tis-si-mus.

te al-tis-si-mus.

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

3 *un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

8 *ff un poco riten.* Cum Sancto Spi-ri-tu, cum Sancto Spi-ri-tu,

Tenor and Bass Soli

*supplicando**p**più riten.*

(♩ = ♩ precedente)

p supplicando

in glo-ri-a De-i Pa-tris. A-

*più riten.**p supplicando*

in glo-ri-a De-i Pa-tris. A-

*più riten.**p supplicando*

in glo-ri-a De-i Pa-tris. A-

*più riten.**p supplicando*

in glo-ri-a De-i Pa-tris. A-

(♩ = ♩ precedente)

più riten.

Soprano and Alto Soli

men,

A - - - men,

men,

A - - - men,

men,

A - - - men,

men,

A - - - men,

men,

A - - - men,

cresc.

[illegible]

Credo

Andante maestoso, risoluto

Soprano
Alto
Tenor
Bass

Soli

Soprano
Alto
Tenor
Bass

Chorus

Piano

ff

Cre - - - do in u - num De -

ff

Cre - - - do in u - num De -

ff

Cre - - - do in u - num De -

ff

Cre - - - do in u - num De -

* Mark the four beats very sharply, and strike off the staccato notes very short

um, Pa - - - trem om-ni - po -

um, Pa - - - trem om-ni - po -

um, Pa - - - trem om-ni - po -

um, Pa - - - trem om-ni - po -

ten - tem, fa-cto - rem coe - li et ter - rae, -

ten - tem, fa-cto - rem coe - li et ter - rae, -

ten - tem, fa-cto - rem coe - li et ter - rae, -

ten - tem, fa-cto - rem coe - li et ter - rae, -

vi-si - - bi - li-um om - ni-um, *p* et

vi-si - - bi - li-um om - ni-um, *p* et

vi-si - - bi - li-um om - ni-um, *p* et

vi-si - - bi - li-um om - ni-um, *p* et

vi - si - bi - li - um om - ni - um.

in - vi - si - bi - li - um, et

vi - si - bi - li - um om - ni - um.

in - vi - si - bi - li - um, et

marcato

in - vi - si - bi - li - um.

in - vi - si - bi - li - um.

marcato

A-

Et in u - num Do - mi - num Je - sum Chri - stum,

Et in u - num Do - mi - num Je - sum Chri - stum,

Et in u - num Do - mi - num Je - sum Chri - stum,

Et in u - num Do - mi - num Je - sum Chri - stum,

ff 3

A -

Fi-li - um De - i u - ni -

Fi-li - um De - i u - ni -

Fi-li - um De - i u - ni -

Fi-li - um De - i u - ni -

ge - ni - tum,

et ex

ge - ni - tum,

et ex

ge - ni - tum,

et ex

ge - ni - tum,

et ex

ff *3*

poco riten.

Pa - tre na - tum

cresc. molto

- te

om - ni - a

Pa - tre na - tum

poco an. riten. cresc. molto

- te

om - ni - a

Pa - tre na - tum

poco an. riten. cresc. molto

- te

om - ni - a

Pa - tre na - tum

poco riten. cresc. molto

an -

om - ni - a

poco riten.

an - te om - ni - a

an - te om - ni - a

an - te om - ni - a

an - te om - ni - a

Più riten.

sae - - cu - - la.

sae - - cu - - la.

sae - - cu - - la.

sae - - cu - - la.

Più riten.

sae - - cu - - la.

In tempo

Tenor Solo *elevato e ben pronunziato*

De - um de De - o, Lu - men de Lu - - mi -

Lu -

Lu -

Lu -

Lu -

In tempo

De - um de De - o, Lu - men de Lu - - mi -

ne, De - um ve - rum de De - o

- men de Lu - mi-ne,

- mende Lu - mi-ne,

- men de Lu - mi-ne,

- men de Lu - mi-ne,

ve - - ro.

De - um ve - - rum.

De - um ve - - rum.

De - um ve - - rum.

De - um ve - - rum.

Ge - ni - tum, non fa - - ctum,

poco a poco accel. e cresc.
con-sub - stan - ti - a - lem Pa - tri, per quem om - ni - a
con-sub - stan - ti - a - lem Pa - tri, per quem om - ni - a
con-sub - stan - ti - a - lem Pa - tri, per quem om - ni - a
con-sub - stan - ti - a - lem Pa - tri, per quem om - ni - a

poco marcato a poco accel. e cresc.
fa - cta sunt, per quem om - ni - a
fa - cta sunt, per quem om - ni - a
fa - cta sunt, per quem om - ni - a
fa - cta sunt, per quem om - ni - a

f cresc.
fa - cta sunt, per quem om - ni - a

Allegro

fa - - cta sunt. Cre - -

fa - - cta sunt. Cre - -

fa - - cta sunt. Cre - -

fa - - cta sunt. Cre - -

Allegro

- do! Cre - - do!

- do! Cre - - do!

- do! Cre - - do!

- do! Cre - - do!

Andante con divozione
dolce espressivo

lunga

p

Tenor Solo

dolce espressivo

Qui prop - - ter nos

ho-mi-nes, et prop-ter no-stram sa-lu-tem,

Soprano Solo *dolce soave*

des - - cen - - dit de

Tenor Solo *pp*

des - - cen - - dit

Violins

coe - - lis, des - - cen - - dit

de coe - - lis, des - -

de coe - - lis.

cen - dit de coe - - - lis.

R

Soprano Solo

dolce

Et in - car - na - - tus,

dolce espressivo

et in - car - na - - - - - tus

pp dolce

Et in - car - na - - - - tus

pp dolce

Et in - car - na - - - - tus

pp dolce

Et in - car - na - - - - tus

pp dolce

Et in - car - na - - - - tus

est. _____ de Spi-ri-tu

est. _____

est. _____

est. _____

est. _____

dim. *pp*

R

San-cto *dolciss.* ex Ma - ri - a Vir - gi - ne: *lunga*

Alto Solo *dolciss.* ex Ma - ri - a Vir - gi - ne: *lunga*

R

ppp *lunga*

doloroso

flebile *cresc. -*

Tenor *mf* *doloroso* *dim.*

Chorus Et ho - mo fa - ctus est. —

Bass *mf* *doloroso* *dim.*

Et ho - mo fa - ctus est. —

p

mf *doloroso* et ho - mo

mf *doloroso* et ho - mo

cresc. *p*

mf Cru - ci -

mf Cru - ci - fi -

fa - ctus est. —

fa - ctus est. —

cresc. *p*

fi - - - xus, cru - ci -

- - - xus, cru - ci - fi - -

f Cru - ci - fi - - xus,

f Cru - ci - fi - - xus,

f Cru - ci - fi - - xus,

f Cru - ci - fi - - xus,

f Cru - ci - fi - - xus,

ff *p* *cresc.*

fi - - - xus, cru - ci -

- - - xus, cru - ci - fi - -

f cru - ci - fi - - xus,

f cru - ci - fi - - xus,

f cru - ci - fi - - xus,

f cru - ci - fi - - xus,

f cru - ci - fi - - xus,

ff *p* *cresc.*

fi - xus e - ti -

cru - ci - fi - xus e - ti -

cru - ci - fi - xus e - ti -

cru - ci - fi - xus e - ti -

am pro no - bis:

am pro no - bis.

am pro no - bis.

am pro no - bis.

am pro no - bis.

Soli *f* sub Pon - ti - o Pi - la - - to

f pas - sus, et se - pul - tus est. —

f *flebile* *mf*

Allegro non troppo

riten. *perdendosi* *p* *mp*

Chorus

f Et re-sur-re - xit ter - ti - a

f Et re-sur-re - xit ter - ti - a

f Re-sur-re - xit ter - ti - a

f Re-sur-re - xit ter - ti - a

di - e, re-sur - re - xit

di - e, re-sur - re - xit

di - e, re-sur - re - xit

di - e, re-sur - re - xit

fp *cresc.*

se - cun - dum scrip - tu - ras. Et as -

se - cun - dum scrip - tu - ras. Et as -

se - cun - dum scrip - tu - ras. Et as -

se - cun - dum scrip - tu - ras. Et as -

molto *cresc.*

Tempo I. Andante maestoso, risoluto

cen - dit in coe - lum:

cen - dit in coe - lum:

cen - dit in coe - lum:

Tempo I. Andante maestoso, risoluto

cen - dit in coe - lum:

molto *ff*



ff
se - det ad dex-te - ram Pa - tris.
ff
se - det ad dex-te - ram Pa - tris.
ff
se - det ad dex-te - ram Pa - tris.
ff
se - det ad dex-te - ram Pa - tris.



Et i - te - rum ven - tu - rus est,
Et i - te - rum ven - tu - rus est,
Et i - te - rum ven - tu - rus est,
Et i - te - rum ven - tu - rus est,



ven - tu - rus est cum glo - ri - a, cum

ven - tu - rus est cum glo - ri - a, cum

ven - tu - rus est cum glo - ri - a, cum

ven - tu - rus est cum glo - ri - a, cum

Un poco ritenuto, maestoso assai

ju - di - ca - - re, ju - di -

glo - ri - a ju - di - ca - - re, ju - di -

glo - ri - a ju - di - ca - - re, ju - di -

glo - ri - a ju - di - ca - - re, ju - di -

glo - ri - a ju - di - ca - - re, ju - di -

Un poco ritenuto, maestoso assai

Poco a poco riten.

dim.

*Animato*Bass Chorus *p*

cu - jus

Alto

Tenor

cu - jus

non e - rit fi - - - nis,

reg - ni

non e - rit fi - - - nis,

cresc.

Soprano

cu - jus

reg - ni non

e - rit

fi - - -

reg - - - ni

non

e - rit

fi - - -

non

e - rit

fi - - -

non

e - rit

fi - - -

cresc. *f*

Poco a poco ritenuto al

- nis.

- nis.

- nis.

- nis.

Poco a poco ritenuto al

Moderato (ma sempre con moto)
elevato e ben pronunziato

Et in Spi - ri-tum

Tenor Solo

elevato e ben pronunziato

Tenor

Moderato
(ma sempre con moto)

Et in Spi - ri-tum

San - - - ctum

Do - mi-num et

San - - - ctum

Do - mi-num et

vi - - vi - fi - can - - - - - tem.

vi - - vi - fi - can - - - - - tem.

p dolce
Soli Qui ex Pa - - -
espressivo *p dolce*

tre Fi - - - - - li - - -

p
o - - - - - que pro - - - - - ce - - -
p

dit.

Semi-Chorus

Qui cum Pa - - -

Tenor Qui cum Pa - - -

Qui cum Pa - - -

Tenor Solo

si - - - mul a - - - do -

espressivo

dolce

tre et Fi - - li - o si - mul

dolce

tre et Fi - - li - o si - mul

dolce

tre et Fi - - li - o si - mul

A - - - - -

ra - - - tur, *f* *espressivo* si - mul a - - do - ra - -

a - - do - ra - - - tur *cresc.* et con - glo - ri - fi -

a - - do - ra - - - tur *cresc.* et con - glo - ri - fi -

a - - do - ra - - - tur *cresc.* et con - glo - ri - fi -

A - - - - -

cresc.

tur, *cresc.* et con - glo - ri - fi - ca - -

cresc. et con - glo - ri - fi - ca - -

ca - - tur;

ca - - tur; *Tutti*

ca - - tur; *f* qui lo - cu - tus est per pro - phe -

qui lo - cu - tus est per pro - phe -

marcato

Allegro militante

tur. tur. tas.

Full Chorus *ff* *molto energico e fuocosso*

tas. **Allegro militante**

Et unam sanctam ca - tho - licam et a - po -

Alto Tenor *ff* Et

Et unam sanctam ca - tho - licam et a - po - sto - - - li -

sto - - - li - cam Ec - cle - - -

li - cam

unam sanctam ca - tho - licam et a - po - sto - - li - cam Ec -

cam Ec - cle - - si - am, u - nam san - ctam ca -

- - - si - am, in

sempre ff

Tutti

ff

Et u-nam sanctam ca - tho - li - cam et a - po - sto -

cle - - - si - am, in u - nam san -

tho - - - li - cam et a - po - sto -

u - nam san - - - ctam ca - tho - li - cam et a - po -

ff

Et

ff

- - - li - cam Ec - cle - - - si -

- - ctam ca - tho - - - li - cam Ec - cle - - - si -

- - - li - cam Ec - cle - - - si -

sto - - - - li - cam Ec - cle - - - si -

unam sanctam ca - tho - licam et a - po - sto - li - cam Ec - cle - - - - - siam.

am, u - nam Ec - cle - - - - - siam.

am, u - nam Ec - cle - - - - - siam.

am, u - nam Ec - cle - - - - - siam.

am, u - nam Ec - cle - - - - - siam.

ff *sempre*

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

Con - fi - te - or u - nam bap - tis - ma,

ff
u - nam bap - tis - ma in re - mis - si - o - nem

ff
u - nam bap - tis - ma in re - mis - si - o - nem

ff
u - nam bap - tis - ma in re - mis - si - o - nem

ff
u - nam bap - tis - ma in re - mis - si - o - nem

ff
u - nam bap - tis - ma in re - mis - si - o - nem

ff
u - nam bap - tis - ma in re - mis - si - o - nem

pec - ca - to - - rum. Cre - -

pec - ca - to - - rum. Cre - -

pec - ca - to - - rum. Cre - -

pec - ca - to - - rum. Cre - -

pec - ca - to - - rum. Cre - -

pec - ca - to - - rum. Cre - -

do, cre - - do u - nam Ec -

do, cre - - do u - nam Ec -

do, cre - - do u - nam Ec -

do, cre - - do u - nam Ec -

do, cre - - do u - nam Ec -

Larghetto maestoso assai

ff cle - - si - am. *mf* Et ex-pecto *lunga*

ff cle - - si - am. *mf* Et ex-pecto

ff cle - - si - am. *mf* Et ex-pecto

ff cle - - si - am. *mf* Et ex-pecto

ff cle - - si - am. *mf* Et ex-pecto

Larghetto maestoso assai

ff cle - - si - am. *mf* Et ex-pecto *lunga*

re - surrec - ti - o - nem mor - tu - o - rum,

re - surrec - ti - o - nem mor - tu - o - rum,

re - surrec - ti - o - nem mor - tu - o - rum,

re - surrec - ti - o - nem mor - tu - o - rum,

re - surrec - ti - o - nem mor - tu - o - rum,

et vi - tam ven - tu - ri

Tenor Solo *f* (verklärt)

beatamente

f (verklärt) *beatamente*

Soli sæ - cu - li, et vi - tam ven - tu - ri sæ - cu -

f *beatamente*

p *cresc.* *molto*

li, ven - tu - ri sæ - cu - li.

et vi - tam ven - tu - ri sæ - cu - li.

et vi - tam ven - tu - ri sæ - cu - li.

et vi - tam ven - tu - ri sæ - cu - li.

et vi - tam ven - tu - ri sæ - cu - li.

p *cresc. molto*

ff A - - - - men, A - men.

ff A - - - - men, A - men.

ff A - - - - men, A - men.

ff A - - - - men, A - men.

ff A - - - - men, A - men.

ff A - - - - men, A - men.

ff A - - - - men, A - men.

ff A - - - - men, A - men.

Sanctus

Andante solenne

Soprano
Alto
Tenor
Bass

Soli

Soprano

Alto

Tenor

Bass

Chorus

San - ctus, san - ctus, san - ctus Do - minus

San - ctus, san - ctus, sanctus Do - minus

San - ctus, san - ctus, san - ctus Do - minus

San - ctus, san - ctus, sanctus Do - minus

Andante solenne

Piano

De-us Sa-ba - oth!

De-us Sa-ba - oth!

De-us Sa-ba - oth!

De-us Sa-ba - oth!

mf espress.

Soli

San - ctus, san -

San - ctus, san -

R -

- ctus Do - mi - nus De - us Sa - ba - oth!

R -

pp misterioso

dim.

Chorus

pp misterioso

Ple -

pp misterioso

Ple - - ni

pp misterioso

Ple - - ni

pp misterioso

cœ - - li et ter - ra,

pp misterioso

ni *pp*

sunt cœ - li et ter - - - ra,

pp

sunt cœ - li et ter - - - ra,

pp

sempre pp

cœ - - li et

pp

ple - ni,

pp

ple - ni

pp

sunt cœ - li et ter - -

ni

pp

sunt cœ - li et ter - -

★ (See Addendum for cut on p. 88.)

ter - ra.

ra, ple - ni. ple - ni.

ra. (See Addendum for cut on p. 88.)

Sopr. *Allegro ma non troppo*

Alto *pp* ni. glo - ri - a tu - a.

Bass *pp* glo - ri - a tu - a. *Allegro ma non troppo*

Sopr. *4 Voices* *pp* Ho - san - na!

Alto *4 Voices* Ho - san - na in ex -

4 Voices

Soli

Sopr.

Alto

Ho - san - - - na!

cel

- - - sis!

cel

- - - sis!

Tenor

4 Voices

pp

4 Voices

Ho - san - na

cresc.

Ho-san - - - na!

Tutti

Ho-san - - - na!

in ex - cel - sis!

Ho-san - - - na!

Ho-san - - - na!

*ff**stacc.*

ho-san - - - na! ho-san - -

ho-san - - - na! ho-san - -

ho-san - - - na! ho-san - -

ho-san - - - na! ho-san - -

na in ex - cel - - sis, ho - -

na in ex - cel - - sis, ho - -

na in ex - cel - - sis, ho - -

na in ex - cel - - sis, ho - -

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dim. *R*

Un poco ritenuto il tempo

in ex-cel-sis ho-san-na!

Soli

p *rall.*

Sopr. In ex-cel-sis, in excel-sis,

p *rall.*

Alto Chorus Hosan-na! ho-san-na!

p *rall.*

Un poco ritenuto il tempo

rall.

Sopr. Alto

pp

ho-san-na in ex-cel - Tenor - sis!

pp

ho-san-na!

pp

in ex-

pp

in ex-

pp

in ex-

pp

in ex-

pp

ho - san - na!

cel - sis ho - san - na!

cel - sis ho - san - na!

cel - sis ho - san - na!

cel - sis ho - san - na!

perdendosi

pp

Addendum

When produced at Gran the following cut was made in the Sanctus

Page 83, meas 1.

ter - ra.

ra.

Ho - san - na!

ra.

sempre pp

Soprano

Alto

Tenor

Bass

Piano

Soli

Chorus

Ho-san - na in ex - cel - sis!

pp *perdendosi* *pp*

Ho - san - - - na! in ex -

na! in ex -

in ex -

pp

pp ho - san - - - na!

pp *perdendosi*

cel - sis ho - san - - - na!

perdendosi

cel - sis ho - san - - - na!

perdendosi

cel - sis ho - san - - - na!

perdendosi

cel - sis ho - san - - - na!

Benedictus

Soprano
Alto
Tenor
Bass
(Chorus tacet)

Piano

Andante con pietà

p *sempre dolciss.*

Be - ne - dic - tus,

be - ne - dic - tus, be - ne - dic - tus qui ve - nit, qui

cresc. ve - nit in no-mi-ne Do - mi - ni; be - ne - *espr.*

R - qui ve - nit, qui ve - nit *dolce* be - ne - dic - tus, be - ne -

R

in no-mi-ne Do - mi-ni;

dic - tus qui ve - nit in no-mi-ne Do - -

R smorz.
- - mi - ni;

smorz. *espr.*

be - ne -
p be - ne - dic -
p be - ne -
be - ne - dic - tus, be - ne -

dic - tus
tus qui ve - nit in no-mi-ne Domi-ni;
dic - tus qui ve - - nit *dim.*

pp be - ne - dic - tus,
pp be - ne - dic - tus qui
 ve - nit, qui ve - rit in
smorz. no - mi - ne Do - mi - ni.
smorz. *p* *cresc. molto*

Hosanna Da Capo in the Sanctus from § to Close. For cut; however, see p. 93.

Agnus Dei

Adagio ma non troppo

Soprano
Alto

Soli

Tenor
Bass

Soprano

Alto

Tenor

Chorus

Bass

Piano

Adagio ma non troppo

Agnus De-i,

qui tol-lis pec-ca - ta mundi,

lunghiss.

mi - se-re-re,

Agnus De-i,

mi -

mi - se - re - re, mi - se - re - re no - bis.

Alto

f

Chorus

Tenor

Ag-nus De-i,

Ag-nus De-i.

Soli

*mf**mf*

mi - se - re - re,

qui tol - lis pec - ca - ta mun-di,

mi -

mi - se - re - re, mi - se - re - re no - bis.

espr.

p

Agnus De - i, qui tol - lis pec - ca - ta mun - di,

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di,

espr.

mf *riten. molto*

pp Allegro non troppo

dolce semplice

do - na no - bis pa - cem,

dolce semplice

p

do - na no - bis pa - cem,

p

Chorus *pp*

do - na no - -bis

pp

Tenor *pp*

do - na no - -bis

do - na no - -bis

Allegro mosso (Tempo del Gloria)

2

pa - cem, 2

pa - cem, 2

pa - cem, 2 *pp*

pa - -cem,

Allegro mosso (Tempo del Gloria)

2 *pp*

p

Soli *dolcissimo*

do - -na no - -bis

pa -

pa -

First system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line has a long note with a slur and the text "- cem." above it. The piano accompaniment features a series of chords and a melodic line in the right hand, with a *pp* (pianissimo) dynamic marking.

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment has a more active melodic line in the right hand, with a *pp* dynamic marking.

Third system of the musical score. The vocal line has a long note with a slur and the text "do - - na no - -" below it. The piano accompaniment features a series of chords and a melodic line in the right hand, with a *pp* dynamic marking.

Fourth system of the musical score. The vocal line has a long note with a slur and the text "bis pa - - - cem." below it. The piano accompaniment features a series of chords and a melodic line in the right hand, with a *pp* dynamic marking.

(♩ = ♩ precedente)

dolce

Do - - - na

dolce

Do - - - na

Chorus

dolce

Do - - - na

dolce

Do - - - na

(♩ = ♩ precedente)
dolce con grazia

no - - - bis, do - - - na

no - - - bis, do - - - na

no - - - bis, do - - - na

no - - - bis, do - - - na

Alto Solo *espressivo*

Do - na no - bis, do - na
 pa - cem, do - na
 pa - cem, do - na
 pa - cem, do - na
 pa - cem, do - na

poco *a* *poco* **Soli** *cresc.*
 pa - cem, do - na no - bis pa -
cresc.
Soli
cresc.
poco *a* *poco* *cresc.*
 do - na, do -
poco *a* *poco* *cresc.*
 do - na, do -
poco *a* *poco* *cresc.*
 do - na, do -
poco *a* *poco* *cresc.*
 do - na, do -
poco *a* *poco* *cresc.*
 do - na, do -

na pa - - - - - cem,

na pa - - - - - cem,

na pa - - - - - cem,

na pa - - - - - cem,

poco ritenuto

smorz.

Soli do - - na no - - bis pa - - - - - cem.

poco ritenuto

smorz.

Sopr. do - - na

Chorus Alto do - - na

poco ritenuto

smorz.

p

mf

no- -bis pa - cem.

no- -bis pa - cem.

Chorus

A - -men, A -

A - -men, A -

p

p

p

mf

mf

largo.

p cresc.

A - -men, A - -men, A -

p cresc.

- men, A - -men, A - -men, A -

p cresc.

- men, A - -men, A - -men, A -

p cresc.

- men, A - -men, A - -men, A -

cresc.

f

f

f

f

f

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having a long note followed by a rest, then a final note. The piano accompaniment consists of a series of chords and a melodic line in the right hand, and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from *ff* (fortissimo) to *f* (forte).

men, A -

men, A -

men, A -

men, A -

Continuation of the vocal and piano parts. The vocal parts now have more complex rhythms, including eighth and sixteenth notes. The piano accompaniment continues with chords and a melodic line. The key signature remains one sharp (F#), and the time signature is 4/4. The dynamics range from *ff* (fortissimo) to *f* (forte).

men, A - -men, A - -men,

men, A - -men, A - -men,

men, A - -men, A - -men,

men, A - -men, A - -men,

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal parts are marked "men." and the piano parts are marked "piano". The second system has two staves for the piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#). The vocal parts are simple, with the Soprano part starting on a whole note and the Alto part starting on a half note. The piano accompaniment is more complex, featuring a melody in the right hand and a bass line in the left hand. The score is written in a standard musical notation style with a treble and bass clef for the vocal parts and a grand staff for the piano.

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